



# LA MUSIQUE contemporaine

Anthologie d'Œuvres Vocales et Instrumentales  
choisies parmi les meilleurs Maîtres

PIANO



Mel.=Bonis

Il pleut



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1  
à Madeleine VERGER

IL PLEUT!  
PIÈCE POUR PIANO

MEL-BONIS

Allegro vivo ♩ = 168

PIANO

*m.g.*  
*mp*  
*cresc.*  
*dim.*  
*pp*  
*m.g.*

First system of musical notation. The treble staff contains a continuous eighth-note melody. The bass staff has a simple accompaniment. The tempo marking *poco cresc.* is written above the bass staff.

Second system of musical notation. The treble staff features a melody with accents and slurs, marked *m.d.* and *m.g.*. The bass staff has a simple accompaniment. The tempo marking *dim.* is written above the bass staff. The system ends with a *p* (piano) marking.

Third system of musical notation. The treble staff contains a melody with slurs and ties, marked *ff* (fortissimo). The bass staff has a simple accompaniment. The tempo marking *dim molto* is written above the bass staff.

Fourth system of musical notation. The treble staff contains a melody with slurs and ties, marked *pp* (pianissimo). The bass staff has a simple accompaniment. The tempo marking *pp* is written above the bass staff.

Fifth system of musical notation. The treble staff contains a melody with slurs and ties. The bass staff has a simple accompaniment.

Sixth system of musical notation. The treble staff contains a melody with slurs and ties, marked *rit* (ritardando). The bass staff has a simple accompaniment. The tempo marking *gaiment* is written above the bass staff.

a Tempo

3

First system of musical notation. The treble staff contains a series of eighth-note chords. The bass staff contains a series of sustained chords. The word *cresc.* is written above the bass staff.

Second system of musical notation. The treble staff contains eighth-note chords. The bass staff contains a series of sustained chords. The word *légèr* is written above the treble staff. The word *p* is written above the first bass staff measure, *f* above the second, *pp* above the third, and *p* above the fourth.

Third system of musical notation. The treble staff contains eighth-note chords. The bass staff contains a series of sustained chords. The word *cresc.* is written above the first bass staff measure, *mf* above the second, and *p* above the third.

Fourth system of musical notation. The treble staff contains eighth-note chords. The bass staff contains a series of sustained chords. The word *cedez* is written above the treble staff.

Fifth system of musical notation. The treble staff contains eighth-note chords. The bass staff contains a series of sustained chords. The word *m.g.* is written above the first treble staff measure, and *mp mod.* is written above the first bass staff measure.

Sixth system of musical notation. The treble staff contains eighth-note chords. The bass staff contains a series of sustained chords. The word *cresc.* is written above the first bass staff measure. The word *Red.* is written below the first and fourth bass staff measures. The word *Red.* is written below the fourth bass staff measure. The word *Red.* is written below the fourth bass staff measure. The word *Red.* is written below the fourth bass staff measure.



First system of musical notation. The key signature has two flats (B-flat and E-flat). The music is in 2/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The tempo/mood marking *poco marcato* is centered below the staff. A dynamic marking *f* (forte) appears at the end of the system.

*poco marcato*

Second system of musical notation. The right hand continues with a melodic line, and the left hand has a more active accompaniment. The tempo/mood marking *stretto m.d. cresc* is placed above the staff. A dynamic marking *pp* (pianissimo) is placed above the left hand.

*pp* *stretto m.d. cresc*

Third system of musical notation. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. The tempo/mood marking *rit. a Tempo.* is placed above the staff. A dynamic marking *pp* (pianissimo) is placed above the left hand.

*rit. a Tempo.* *pp*

Fourth system of musical notation. The right hand features a more complex melodic line with sixteenth notes. The left hand has a steady accompaniment. The tempo/mood marking *cresc* is placed above the staff.

*cresc*

Fifth system of musical notation. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. The tempo/mood marking *cédez stretto* is placed above the staff. A dynamic marking *p* (piano) is placed above the left hand.

*cédez stretto* *p*

Sixth system of musical notation. The right hand has a melodic line with some rests, and the left hand has a steady accompaniment. The tempo/mood marking *p* (piano) is placed above the staff.

*p*



# LA MUSIQUE CONTEMPORAINE

Anthologie d'Œuvres Vocales et Instrumentales choisies parmi les meilleurs Maîtres

Edition en morceaux détachés à 3 FRANCS le numéro

## Musique pour Piano

4201. Bagge (G.) . . . . . Trois Esquisses marines.  
 4202. Bazelaire (Paul) . Prélude en Ut dièse mineur.  
 4203. Bernheim (Marcel) Air ancien.  
 4204. Boulnois (J.) . . . . . Menuet pastoral.  
 4209. Bourliello (François) Conte de la grand'mère Fée  
 4210. — — — — — Tarentelle.  
 4215. Büsser (Henri) . . . . . Le Jardin d'Oriane.  
 4216. Colomer (J.-M.) . . . En fredonnant.  
 4217. — — — — — Orientale.  
 4218. Decq (A.) . . . . . Pavane.  
 4221. Desportes (E.) . . . Impressions et Souvenirs  
 (Suite).  
 4229. Dumas (Louis) . . . Impromptu.  
 4210. Dupin (Paul) . . . . . La Vallée aux Clochettes.  
 4211. Eymieu (Henri) . . . Air de Ballet.  
 4212. Falkenberg (G.) . . . Souvenance.  
 4213. Folville (J.) . . . . . Pièce brève.  
 4214. Gallols (Victor) . . . Mazurka-Caprice.  
 4215. Gastoué (A.) . . . . . Deux Pièces brèves :  
 1. *Soir d'Hiver*.  
 4216. — — — — — 2. *Divertissement*.  
 4217. Hillemacher (Paul) Redowa chromatique.  
 4218. Inghelbrecht (D.-E.) Deux Esquisses :  
 1. *Marine*  
 4219. — — — — — 2. *Nénuphars crépusculaires*.  
 4220. Machado (Aug.) . . . Vieilleseries : *Menuet. Gavotte. Gigue portugaise*.  
 4221. Mailly (Alph.) . . . . . Andante de concert.  
 4222. Moreau (Raoul) . . . Première Valse.  
 4223. — — — — — Mazurka.  
 4224. Pierné (Paul) . . . . . Menuet.  
 4225. Piglia . . . . . Novellito.  
 4226. Pineau (Ch.) . . . . . Paysage d'Été.  
 4227. Renaud (Albert) . . . Alla Mazurka.  
 4228. Rougnon (Paul) . . . 6<sup>e</sup> Nocturne.  
 4229. Sachs (Leo) . . . . . Pastorale Norvégienne.  
 4230. — — — — — 2<sup>e</sup> Pastorale Norvégienne.  
 4230. Sauvrezis (A.) . . . Idylle.  
 4231. Tombelle de la Plaine Soleil.  
 4232. Vanzande (René) . . . Ors pâles.  
 4233. — — — — — Miroitement.  
 4234. Verdalle (Gabriel) Dans le sentier.  
 4235. Vierns (René) . . . . . Au renouveau.  
 4236. Woollett (Henry) . . En barque (à 4 mains).  
 4237. — — — — — Le Moulin de Vey  
 (à 4 mains).  
 4238. Wurmser (Lucien) Trois préludes.  
 4243. Mel-Bonis . . . . . Il pleut.  
 4253. Moszkowski (M.) . . Memento Scherzoso.

## Musique pour Piano et Chant

4401. Béobide . . . . . Canto de Cuna.  
 4402. Bonnal (Ermen) . . Le chêne gaulois.  
 4403. Borchard (Ad.) . . . Le Roseau.  
 4404. Bretagne (Pierre) . La Tour.  
 4405. Bréville (P. de) . . Sur une Tombe.  
 4406. Büsser (Henri) . . . Des Fleurs.  
 4407. Canton (Léon) . . . Jour de Pluie.  
 4408. Chanoine-Davranche Autour des Dolmens.  
 4409. Decaux (Abel) . . . La lune blanche.  
 4410. Delmas (Marc) . . . L'Aveu.  
 4411. Deluue (Louis) . . . Fleur de gel.  
 4412. Delvincourt (Claude) Sur le penchant de la falaise.  
 4438. Desportes (E.) . . . Vivre avec toi, tous deux...  
 4442. — — — — — Chanson.  
 4413. Duhamel (Maurice) Chanson de Barberine.  
 4414. Dupuis (Albert) . . Printemps.  
 4415. Erlanger (Camille) Demain, dès l'aube.  
 4416. Fleury (H.) . . . . . Mélancholia.  
 4417. Gallols (Victor) . . L'Enfance.  
 4418. Gannay (J.-B.) . . . Madrigal.  
 Henry (J.) . . . . . 3 Mélodies :  
 4449. — — — — — 1. *Va ton chemin*.  
 4450. — — — — — 2. *Les Roses de Saadi*.  
 4451. — — — — — 3. *L'Adieu du matin*.  
 4419. Jacob (Georges) . . La chambre paternelle.  
 4420. Jongen (Joseph) . . Quand ton sourire me sur-  
 prit.  
 4421. — — — — — Parfum exotique.  
 4422. Kunc (Pierre) . . . . . Amour constant.  
 4423. Ladmirault (Paul) Chant funèbre de Myrdhin  
 4443. — — — — — Merlin au berceau.  
 4424. Lamy . . . . . Impromptu.  
 4425. Lefebvre (Ch.) . . . Que béni soit le jour.  
 4426. Lenormand (René) Ha, que la chair...  
 4427. Marty (Ad.) . . . . . Il était une fois...  
 4428. Moulaert (Raym.) . Pourquoi ?  
 4429. Orban (Marcel) . . . Viens...  
 4430. Philip (Achille) . . Hier au soir.  
 4431. Planchet (D.-Ch.) . Rondel (à 2 voix).  
 4432. Quef (Ch.) . . . . . Soir de Rêve.  
 4433. Ratz (E.) . . . . . Désespérance.  
 Riadis (Emile) . . . 3 Chansons macédoniennes  
 4439. — — — — — 1. *L'Aveugle au métier*.  
 4440. — — — — — 2. *L'Orpheline*.  
 4441. — — — — — 3. *L'esprit du lac et le Roi*.  
 4452. — — — — — La Fiancée de l'ombre.  
 4434. Ritas (George) . . . Le Sourire.  
 4435. Repartiz (Guy) . . . La fleur d'or.

## Musique pour Piano et Chant

- Royer (Etienne) . . . 3 Chansons sur des Poèmes de Charles d'Orléans  
 4446. — — — — — 1. *Rondeau LXIV (En se gardant ces belles fleurs)*.  
 4447. — — — — — 2. *Chanson CXXIII (Moralité en forme de berceuse pour les petits enfants chonnés)*.  
 4448. — — — — — 3. *Chanson LXXVII et LXXVIII (Le aucteur petit mercier)*.  
 4444. Sauvrezis (A.) . . . Chanson.  
 4445. — — — — — Autre Chanson.  
 4436. Tournier (Marcel) Elle est venue, elle a son...  
 4437. Vadon (Jean) . . . En ce temps là...

## Musique pour Piano et Violon

4601. Alain (Albert) . . . Lied.  
 4602. Bachmann (Alb.) . . Serenata Fiorentina.  
 4603. Barria (G.) . . . . . Scène Provençale.  
 4604. Blair-Fairchild . . . Mélodie.  
 4605. Bottazzo (Luigi) . . Mélodie.  
 4606. Boulnois (J.) . . . . . Noël.  
 4607. Brisset (Louis) . . Une phrase d'andante  
 4608. Brody (Alex.) . . . Légende pathétique  
 4609. Chevallier (Lucien) Cantilène.  
 4610. Collin (C.-A.) . . . . . Aria.  
 4631. — — — — — Andante.  
 4611. Dammès (E. de) . . . Sommeil de l'enfant.  
 4633. Dumas (Louis) . . . Berceuse.  
 4634. — — — — — Pièce élégiaque.  
 4612. Erb (M.-J.) . . . . . Angélus.  
 4613. Jadin (Léon) . . . . . Romance.  
 4614. Lacroix (Eugène) . . Berceuse.  
 4615. — — — — — Sérénade.  
 4616. Lederer (Dezso) . . . Danse Espagnole.  
 4617. Lioncourt (G.) . . . Petite Suite dans le style ancien.  
 4618. Malherbe (Ed.) . . . Printemps.  
 4619. Maréchal (Henri) . . Élégie.  
 4620. Marsick (Pierre) . . Romance-Caprice.  
 4621. Michaux (René) . . . Menuet.  
 4622. Paraire (S.) . . . . . Arioso.  
 4632. Piglia . . . . . Sérénade.  
 4623. Prestat (M.) . . . . . Baiser matinal.  
 4624. Renaud (Albert) . . Au bord du Lac.  
 4625. Ritas (George) . . . En Bretagne.  
 4630. Sachs (Leo) . . . . . 1<sup>re</sup> Pastorale Norvégienne  
 (Piano et Clarinette).  
 4626. Schumann (C.) . . . Romance.  
 4627. Soudry (G.) . . . . . Duo.  
 4628. Vadon (Jean) . . . . . Menuet.  
 4629. Viardot (Paul) . . . La Vieillesse, étude de concert.